

CAPTAIN BLOOD

FILM SCORE RUNDOWN

By
Bill Wrobel

Erich Wolfgang Korngold's official entrance into the Golden Age of film music was certainly a memorable one! The year was late December 1935, and the movie was Warner Bros' swashbuckling action/adventure film, *Captain Blood*, starring Errol Flynn as the charismatic young doctor, Peter Blood.

-Captain Blood (1935) ** 1/2 [music ****]



The movie is okay but far from being a classic Errol Flynn vehicle. Flynn did not quite get his stride yet in this first starring feature for Warner Bros. but he nevertheless projected vitality and a winning smile! I rarely ever watch the movie, and when I do it is primarily to hear Korngold's music. In certain respects, the score by Korngold is too good for the movie. Even so, here Korngold was also not yet in his stride musically for Warner Bros. It finally started to gel in *Prince & the Pauper*, then his excellence trumpeted in *The Adventures of Don Juan* and especially *Sea Hawk*.

While there is a dvd available of the movie thru Warner Bros. there is no one definitive compact disc reference source (complete score) for *Captain Blood*, unfortunately. However, I suggest you buy John Morgan's first work for *Marco Polo*, a digital world premiere recording of *Captain Blood* (8.223607), nearly twenty minutes worth of the score (Max Steiner's excellent *The Three Musketeers* is also represented in this cd, as well as Victor Young's *Saramouche* and Miklos Rozsa's *The King's Thief*). John reconstructed Korngold's score back in 1992. I was honored to help him a small bit by hand copying (from Parts) the Main Title and "Fast Rider" (actually the sequel of the M.T.) for him at USC. He knew of my deep fondness of Korngold's music and how I was already researching other EWK scores (*Sea Hawk* and *Robin Hood*). So it was a pleasure working briefly (summer 1992 basically) on *Captain Blood* (although I do not consider that score a masterpiece work as the other two Korngold scores just mentioned in the previous sentence).



The written score is held at Warner Bros Archives at USC. Leith Adams pulled the score for me back in 1994 (last time I studied the score). However, much of the score would indeed need to be "reconstructed" simply because many of the fully orchestrated cues are lost. As mentioned, only the Parts were available in folder #13 of the Main Title. My notes are incomplete, but there is no F.S. (Full Score) for [30] "Duel, [31] "Blood Shows Arabella Jewels," and many others. I may be wrong but I believe there are cues with no Parts, only perhaps a conductor/short score, and perhaps only a violin part as representative of an entire cue!

Before I go in-depth with a handful only of specific cues, let's show an overall rundown of the cues since I only focused on a select number of cues of the entire score and hence cannot go into a thorough analysis of most of the cues.

- [1] "Main Title" *Allegro con brio* in 3/4 time, 147 bars. When I researched the written score at Warner Bros. Archives, only the Parts were available for the Main Title in folder # 13.
- [2] "Operation" *Andante* in C time, 5 pages. Key signature Eb maj/C min (three flats).
- [3] "Title" 3/4 time, 4 pages.
- [4A] "The King"
- [4B] "The Beat" 12pp. I believe this is cue #15719. Note: [2] [3] [4] were in Folder # 14.
- [5] "Slave Market" *Moderato e monotono* in 3/4 time. Key signature of D maj/B min (two sharps). 27 pp. Cue #15720.
- [6] "Uncle" 4/4 time. Key signature of Eb maj/C min (three flats).
- [7] "After Sale of Slave" Key signature D maj/B min.
- [8] "The Slaves At The Wheel" 8pp.
- [9] "Branding Sequence" 3/4 time, 6 pp.
- [10] {Note: No title was given for this cue} Cue #15724. C time. Key signature of D maj/B min. 4 pp.
- [11] "Love Scene" C time. Key signature of E maj/C# min (four sharps). 14 pp.
- [12] "The Watchman" C time, 11 pp. Key signature of Gb maj/Eb min (six flats).
- [13] "Morning" C time, 2 pp.
- [14] "Arabella" C time, 9pp.
- [15] {Note: No specific title, simply "Continuation from Reel IV"} 3pp.
- [16] {Note: I do not have info on this cue. Perhaps it was missing}
- [17] "Arabella and Blood" {No full score of this cue}
- [18] "Blood and Pitt" C time. Key signature of six flats.
- [19] "Bishop Goes On Ship" C time, 7 pp.
- [20] "Bishop and Pirates" {No F.S.}
- [21] ????
- [22] "Meeting On The Ocean" {No F.S.}
- [23] "Tortuga" {No F.S.}
- [24] "Arabella Leaves England" {No F.S.}
- [25] "Blood Theme" C time, 2pp.
- [26] "English and Pirates' Ship" 2/4 time, 11 pp. Key signature of B maj/G# min (five sharps).
- [27] "Isle of Virgen Magra" C time, 12 bars, 3 pp. Key signature of D maj/B min (two sharps).
- [28] "Blood Sees Arabella" C time, 3 pp. Key signature of D maj.
- [29] ????
- [30] "Duel" {No F.S.}
- [31] "Blood Shows Arabella Jewels" {No F.S.}
- [32] ????

[33] ????

[34] ????

[35] "Arabella At The Boat" 7 bars.

[36] "The Good King William" $\frac{3}{4}$ time, 2pp. Key signature of three flats.{No F.S.}

[37] ????

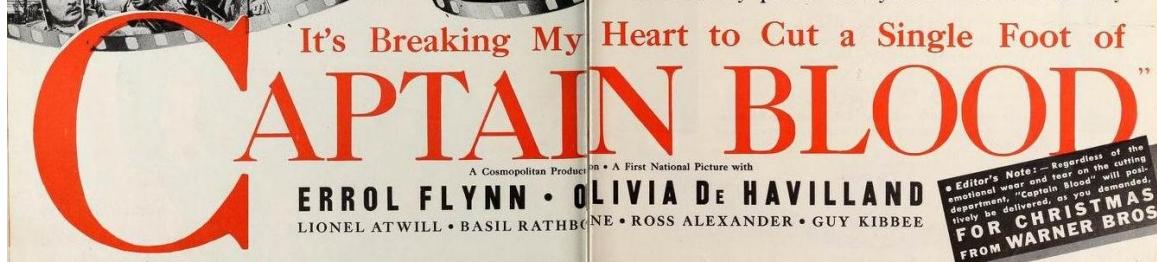
[38] "French Flag" 2/4 time. Key signature of A maj/F# min (three sharps).

Sorry, I do not have any further cue notes/titles on this score, except that I did mark down Reel 6 "Street Scene."

"**H**OW would you feel, brother, if a world-famous word-slinger like Rafael Sabatini took a year to turn out a novel so good it became an adventure classic? . . . And then your bosses bought it for pictures and had a studio-full of costumers and carpenters spend nine months making about 1500 costumes and building cities and ships and other grand sets for it . . . And then suppose a big-shot director like Michael Curtiz and an expensive

cast had spent three months on the actual filming, with half-a-dozen cameramen shooting a cool million dollars' worth of film. Then suppose you and five other cutters had about five miles of the swellest footage that ever passed a lens—with practically

every foot as thrilling as the next—dumped in your laps with orders to slash more than half of it to bring it down to running time . . . Well, just put yourself in my place and you'll understand why



“Isle of Virgen Magra” C time, 12 bars, 3 pages. Key signature of D major (two sharps for C instruments, 4 sharps for Bb instruments such as clarinets and trumpets). Warner Bros cue #15740. Located in the score as cue [27]. Written on three 23-stave “Full Orchestra” sheets (four bars per page), orchestrated by “HWF” (Hugo Friedhofer). Instrumentation: 2 flutes, oboe, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets in Bb, 3 trombones, cymbal, vibraphone, harp, strings. Located on the reference cd (Marco Polo) track # 14 starting at 2:55. In perhaps an odd association, this cue somewhat reminds me of a Herrmann cue (“The Oath”) that was written about 25 years later in *The Three Worlds of Gulliver*.

Bar 1 = D maj 2nd inversion (A/D/F#) to (in effect) the Bb min (Bb/C#/F) but with enharmonic C# instead of Db, as I’ll explain shortly.

The D major (D/F#/A) tonality both starts and ends the cue. Only in Bar 8 do we see the B minor tonality. Except for Bars 7 and 11 seventh chords, every chord is triad-based, so if you wish to perform the music on your keyboard, you can simply double the triads given (with their inversions) with the other hand. It’ll sound fine. However, I will now give the precise layout of the notes as given in the full score of this cue.

Above violins I top staff is the 8 *va ottava* (“up one octave” direction). They play *p* < (crescendo) Line 3 [written Line 2] D/F# half notes to C#/F half notes > (decrescendo hairpin directly underneath the staff). The F half note is written without the sharp (#) accidental since the cue is already in the D major key signature that automatically will sharp all F and C notes , unless otherwise indicated (as when the following F half note has the natural accidental placed before it). Curiously, however, in that second chord (Bb/C#/F), there is the sharp accidental placed before the note (rather than leaving it assumed sharp). Perhaps the composer or arranger/orchestrator (how much Friedhofer was also *perhaps* an arranger—though unlikely-- in Korngold’s first score is a valid query) simply wanted to make sure of his intentions. In many of Max Steiner’s scores (frequent use of key signatures) I would find in such a case parentheses [()] placed around the sharp accidental. Not here, however.

Another oddity in this particular cue is that the second chord is altered enharmonically. If Korngold wanted an A# min (A#/C#/F) half note chord instead of the enharmonic equivalent of Bb min (Bb/Db/F), then he would’ve had to alter two notes (A# for Bb written, and E# for F already written). With the Bb min triad, only the Db note was altered (written C# instead of the “proper” Db). In effect, of course, it does not really matter since the C# and the Db tones will *sound* the same. I discussed enharmonic notes in my online paper, “Enharmonic Substitution in Herrmann’s Early Works” on my website.

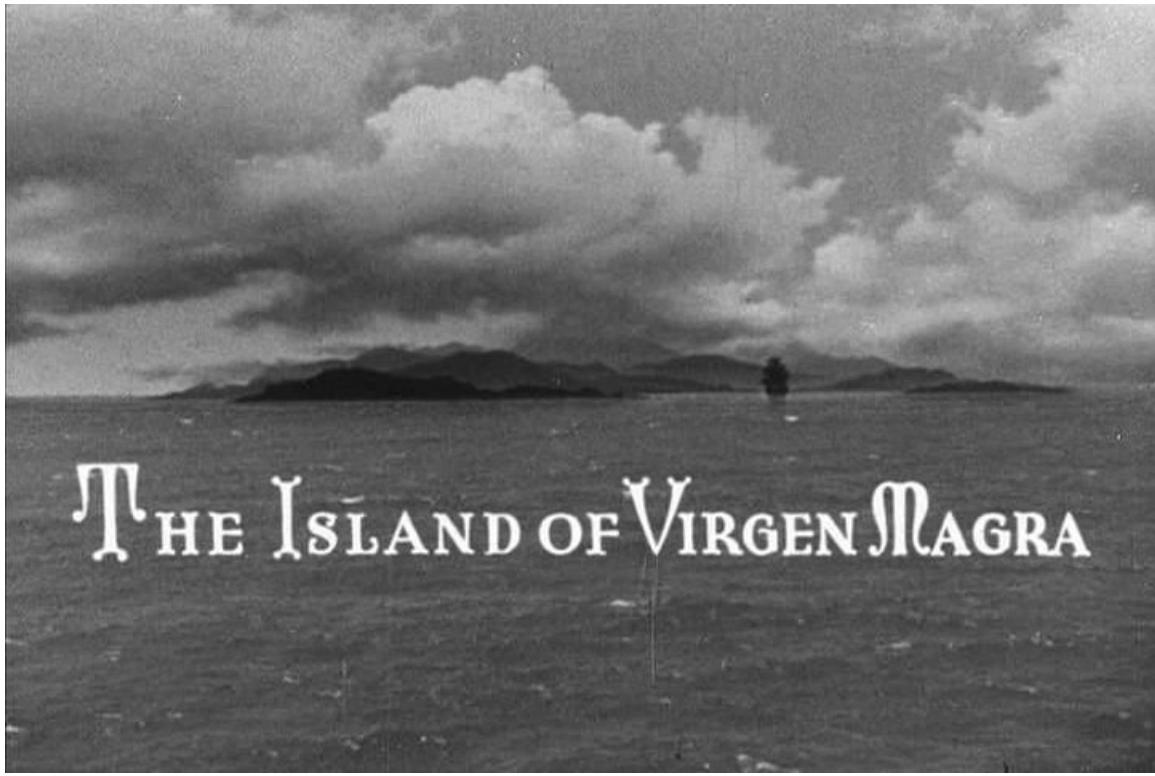
Anyway, back to Bar 1 of Korngold’s cue. We find the bottom staff of violins I (written *loco*) playing Lines 1 & 2 A half notes crescendo to Lines 1 & 2 Bb half notes decrescendo. Violins II (one staff only) play Line 2 D/F# half notes to C#/F half notes. Violas (or *viole* if you prefer) play small octave A and Line 1 D/F# half notes to Bb/C#/F half notes. The top stand of the celli (or VC if you prefer) play small octave F# half note, interestingly enough tied to F# half note—but with the # accidental in front of the note AND in parentheses! He wanted to make sure the player realized it was still F# instead of F-natural that violins and viole were playing. This note in turn is tied to dotted half note in Bar 2 and also tied to an 8th note (followed by an 8th rest). Curious why he simply

Captain Blvd

#27

Cvett 15740

"Isle of Virgen Magra"



THE ISLAND OF VIRGEN MAGRA

didn't insert the F# whole note instead (tied to Bar 2)...Anyway, the bottom stand (s) of the celli play double-stopped (in side brackets) of Great octave D/A whole notes tied to dotted half and 8th notes in Bar 2. The basses (or CB if you prefer) play small octave D/A (a) whole notes tied to dotted half notes and 8th notes in Bar 2 (followed by an 8th rest).

Now: What is *also* interesting here with the VC/CB is that they are *sustained* (whole) tones in Bar 1 while the violins and viole play the D maj and Bb min half note tonalities. This adds a dissonant dimension to the tonal mix. But what exactly do we *hear* here? Initially one can assume that a polychord is being played in the second half of Bar 2; that is, Bb maj (Bb/D/F) and F# min (F#/A/C#). Or one may assume that the Bb maj 7#9th (Bb/D/F/A/C#) is being played—yet that added F# note sticks out like a sore (dissonant) thumb up against the F tones played by the violins and viole. So there is no clear-cut tonality in the second-half of the bar, the half tones acting almost as passing tones to the different inversion of D maj in Bar 2. I don't really know the composer's intentions.

Bar 2 = D maj (D/F#/A).

Violins I top staff settles on Line 3 F#/A dotted half notes tied to 8th notes (followed by an 8th rest) while the bottom staff plays Lines 2 & 3 D notes. Violins II play Line 2 F#/A dotted half notes tied to 8ths, while viole play small octave A and Line 1 D/F# notes. The flutes join in this bar playing *pp* Line 2 tenuto F#/A dotted half notes tied to 8ths, while clarinet I plays *pp* on Line 2 D [written E] tenuto dotted half note tied to an 8th (followed by an 8th rest). The vibraphone sounds *pp* Line 2 D/F#/A dotted half notes tied to 8ths. The harp appears to play arpeggiando (rolled chord) quarter note chord, but I am not sure. Instead of the standard vertical wavy line, Friedhofer inserts a large arcing side curve line (vertical slur) to the left of the quarter notes followed by the "let vibrate" short curve lines extending from the notes. Normally if a chord is to be

played without a roll (all notes starting at the same time), traditionally a side bracket encompassing all the notes is inserted. Perhaps he decided to use the large side curve line instead of a bracket. I do not know his exact, unambiguous intentions here, but logically he notated a rolled chord in that less desirable symbol for the rolled chord (instead of the standard vertical wavy line). Yet later he uses a vertical wavy line(!) so Friedhofer, I notice, tends to be inconsistent in his writing habits (unlike Herrmann). Anyway, the bottom staff plays small octave F#/A and Line 1 D/F# quarter notes, while the top staff plays Line 1 A and Line 2 D/F#/A (a'') quarter notes (followed by a quarter and half rest marks).

Bar 3 = C maj 2nd inv (G/C/E) to Bb maj 2nd inv (F/Bb/D).

Following the pattern given in Bar 1, the top staff of violins I (still under the 8va ottava) plays Line 3 [written Line 2] C/E half notes crescendo to Bb/D half notes decrescendo. The C note is given a natural accidental in front of it, canceling the key signature command to sharp all C (and F) notes. The bottom staff of violins I play Lines 1 & 2 G half notes to F half notes (natural accidental in front of the notes). Violins II play Line 2 C/E to Bb/D half notes, while the violas play small octave G and middle (or Line 1) C/E half notes to F/Bb/D half notes. This time celli play divisi half notes (not whole notes as in Bar 1) Great octave G and small octave E crescendo to Bb/D half notes decrescendo. The CB, however, play small octave D whole note.

Bar 4 = B maj (B/D#/F#).

Flutes play *pp* on Line 2 D#/F# tenuto dotted half notes tied to 8ths (followed by an 8th rest), while the clarinet plays Line 1 B [written Line 2 C#]. The vibe softly strikes B/D#/F# dotted half notes tied to 8ths. The harp is (I believe) arpeggiando [but probably non-arpegg] on quarter notes starting small octave D#/F#/B/D# (bottom staff) and Line 1 F#/B/D#/F# (top staff). The top staff of violins I play Line 3 D#/F# dotted half notes tied to 8ths, while the bottom staff plays Lines 1 & 2 B notes, and violins II play Line 2 D#/F# notes. Viole play B/D#/F# notes, and celli play Great octave F# and small octave D# notes. The CB play Great octave B dotted half note tied to 8th.

Bar 5 = A# min 2nd inv (E#/A#/C#) to G# min 2nd inv (D#/G#/B). [3:09]

The 8va ottava command is now rescinded. Violins I top staff play Line 3 C# half note to B half note. Curiously, the # accidental is placed in front of the C note. Also, the natural accidental is placed (in parentheses) in front of the B note. The bottom staff plays Lines 1 & 2 A# half notes to G# half notes. Violins II play Line 2 C#/E# half notes to B/D# half notes. Viole play A#/C#/E# half notes to G#/B/D# half notes. Celli play small octave C#/E# to B/D# half notes. Once again, the C note has the # (sharp) accidental in front of it (as violins I top staff) but violins II does *not* have the sharp accidental. So more inconsistency here on the part of Friedhofer (great orchestrator, but apparently non-attentive to minute details in this case—or perhaps an insecurity or simply the force of prior habits (as when there is no key signature involved). That is why I tend to like Herrmann: except for his early scores, he tended not to use key signatures (due largely to his chromatic style) and would place accidentals (sharps, flats, naturals) when needed in each and every case. Basses play Great octave and small octave A# half notes to G# half notes.

Bar 6 = Bb maj 2nd inv (F/Bb/D).

This time (unlike Bars 2 & 4), the flues/clarinet/vibe do *not* sound. However, the harp plays arpeggiando (I believe) top staff only quarter notes Line 1

D/F/Bb Line 2 D/F/Bb/Line 3 D (d’’’). Violins I top staff plays Line 3 D dotted half note tied to 8th (followed by an 8th rest), while the bottom staff plays Line 1 and Line 2 Bb notes. Violins II play Line 2 D/F notes, and viole play Bb/D/F (f’) notes. Celli play Bb/D/F (f) notes, and basses play Great octave and small octave F notes.

Bar 7 = F# Dom 7th (F#/A#/C#/E). [3:15]

The two-bar pattern since Bar 1 is now changed. Here we find another dotted half note tied to 8th note pattern. The top staff of violins I play Line 2 A# and Line 3 C# dotted half notes tied to 8ths (followed by an 8th rest), while the bottom staff plays Lines 1 & 2 F# notes. Violins II play Line 1 A# and Line 2 C# notes. Once again, the C# here is not given the sharp accidental preceding the note, whereas it is inserted for violins I. Viole play A#/C#/E notes, and celli play small octave C#/E/F# notes. Basses play Great octave F# (F#) and small octave F# (f#) dotted half notes decrescendo and tied to 8th notes (followed by an 8th rest). The harp is apparently again arpeggiando, although now (and in Bar 8) it sounds on the cd as if it’s an arpeggio (or a slow, deliberate rolled chord longer than the quarter note duration given to it). So we find quarter notes starting middle or Line 1 C#/E/F#/A#, Line 2 C#/F#/A#, Line 3 C# quarter notes.

Bar 8 = B min 1st inv (D/F#/B) strings; root position (B/D/F#) muted horns.

Violins I top staff play Line 2 B whole note tied to dotted quarter note in Bar 9, while the bottom staff plays Lines 1 & 2 F# whole notes tied to next bar. Violins II play B/D (d’’) whole notes tied to dotted quarter notes next bar, while viole play small octave B and Line 1 D notes. Celli play small octave D/F# notes, and basses play Great octave B and small octave F# notes. The harp is deliberately slow arpeggiando starting small octave B/D/F#/B/D/F#/B (b’’) quarter notes. The *sordini* (muted) horns make their first entrance in this cue playing *pp* on Line 1 B/D/F# [written F#/A/C# a P5 interval above] whole notes tied to dotted quarter notes next bar (followed by an 8th and half rest).

Bar 9 = A# min 2nd inv (E#/A#/C#) to B min 2nd inv (F#/B/D) to A min (A/C/E).

After an 8th rest (following the dotted quarter note tie-over of B min from the previous bar), the strings are soli playing “3” triplet value tenuto and crescendo (decrescendo on the third quarter note chord) quarter note ascending chords. Violins I top staff plays [at 3:23] Lines 2 & 3 C# triplet value tenuto quarter notes to D notes to E notes, while the bottom staff plays Lines 1 & 2 A# to B to C notes. Violins II play Lines 1 & 2 E#-F#-A triplet value quarter notes, while viole play A#/C# to B/D to A/C/E notes. Celli play small octave C#/E# to D/F# to C/E triplet value and tenuto quarter notes. Basses play Great octave A# and small octave E# notes to B/F# to A/E (e) notes.

Bar 10 = C# maj 2nd inv (G#/C#/E#).

Violins I top staff plays Lines 2 & 3 E# dotted half notes tied to 8th notes (followed by an 8th rest) while the bottom staff plays Lines 2 & 3 C# notes. Violins II play Lines 1 & 2 G# notes in that pattern, while viole play small octave G# and Line 1 C#/E# notes. Celli play small octave C#/E# notes and basses play Great and small octave registers of G# notes. The harp is again apparently arpeggiando on quarter notes starting Great octave G#/E#/G#/C# (bottom staff) and Line 1 E#/G#/C#/E# (top staff), followed by a quarter and half rest. Horns (now *open*) play *pp* on small octave C#/G#/C#/E# dotted half notes tied to 8ths. Clarinet III (or perhaps bass clarinet?) plays small octave G# dotted half note tied to 8th.

Bar 11 = A Dom 7th 3rd inv (G/A/C#/E). [3:29]

Violins I top staff plays Lines 2 & 3 E dotted half notes tied to 8ths (followed by an 8th rest). The bottom staff plays three notes. Two are double-stopped (side bracketed) on Lines 1 and 2 A notes, while the top stand play Line 3 C#. Violins II play G/C (c'') notes, and viole play A/C#?E notes. Celli are double-stopped on A/E (e) notes and the top stand plays small octave G (g). The basses play Great octave A and small octave E notes. The harp is arpeggiando on A/E/G/C# (bottom staff) and Line 1 E/A/C#/E (e'') on the top staff. The *open* trumpets make their first appearance playing small octave and Line 1 A [written B] tenuto dotted half notes tied to 8ths. Clarinet III plays small octave A note.

Bar 12 = D maj 1st inv (F#/A/D).[3:33]

Violins I top staff plays Lines 2 & 3 D whole note *pp* and held fermata, while the bottom staff plays Line 2 F#/A whole notes. Violins II play Line 1 F# and Line 2 D whole notes, and viole play small octave A and also double stopped Line 1 D/A whole notes held fermata. Celli play double-stopped Great octave D/A and also small octave F# whole notes. Basses play small octave D/A whole notes held fermata. The harp is arpeggiando starting Great octave D/A/F#/A (bottom staff) and Line 1 D/F#/A/D (d'') top staff. The cymbal sounds *pp* I believe a half or quarter note let vibrate. Three Pos play Great octave D (bottom staff) and small and Line 1 octave D whole notes. Trumpets play notes that are atypical. Written G#/A/D#, the notes would transpose to F#/G/C#, so obviously there appears to be a mistake here on Friedhofer's part since the trumpets would be the only atypical tones (except for the F#). I suspect what he did was this: the bottom staff G# [sounding F#] is correctly inserted, but absent-mindedly he probably inserted on the top staff the "C" concert pitch notes of written A/D (d'') whole notes. A and D notes in a "C" instrument would not be transposed nor converted to sharps by the D major key signature. This is the only logical explanation that I can come up with. Horns play A/D/F#/A (a) whole notes [written E/G/C#/E]. The bassoon plays Great octave D, and clarinets play A/F#/A notes. Oboe I plays Line 2 D, and the flutes play A/Line 3 D (d'') whole notes held fermata.

End of cue.

Chord Frequency Analysis:

44% major

44% minor

12% Dom 7ths

Captain Blood
 Reel 3 [10] 15724 Arabella
 Composers: Korngold and Hugo Friedhofer

{Arabella} [Note: This cue on the orchestrated sheets did not bear a title, but it appears thematically to sound as the Arabella theme, in part]. Cue #15724. Reel 3, cue # [10]. *Con Modo* in C time. Key signature of D maj/B min (two sharps or F#/C#). Orchestrated by Hugo Friedhofer.

Bar 1 = F# min 1st inv (A/C#/F#) to G maj 1st inv (B/D/G) to F# min 1st inv to E min 1st inv (G/B/E).

After a dotted 8th rest, violins I play *mp* < the melody line. We see Line 1 staccato E 16th up to Line 2 D quarter note tied to dotted 8th note to C# staccato 8th (D-C# notes are crossbeam connected as a two-note figure) to “3” triplet value rising 8th tenuto notes A#-B-D (crossbeam connected). After a quarter and dotted 8th rest, violins II/viole/celli play a quick response figure that combined give the chord tonalities stated above. Violins II play *mp* > “3” triplet value 32nd notes with the first note rinforzando-

marked (> above the note). So we find Line 1 F#-G-F# triplet 32nd notes to E quarter note tied to 8th (followed by an 8th rest). Viole play middle C#-D-C# triplet 32nd notes to B quarter note tied to 8th. Celli play small octave A-B-A 32nd notes to G quarter note tied to 8th.

Bar 2 = C# aug 1st inv (E/G/C#) to D maj 1st inv (F#/A/D) to C# aug 1st (E/G/C#) to B min 1st inv (D/F#/B) to E min 7th (E/G/B/D).

Violins I continue the melody line on Line 2 A quarter note tied to dotted 8th crescendo to G staccato 16th to “3” triplet tenuto 8ths D#-E-G up to Line 3 D rinforzando quarter note played *ff* (fortissimo) and tied to D dotted half note in Bar 3. After a dotted 8th rest, 2nd violins (violins II) play “3” triplet value 32nd notes Line 2 C#-D-C# to B quarter note tied to 8th. After an 8th rest, they play (like violins I) Line 3 D rinforzando quarter note tied to dotted half note next bar. After a dotted 8th rest, viole play Line 1 G-A-G 32nd notes to F# quarter note tied to 8th. After an 8th and dotted 8th rest, they play small octave D/G 16ths. After a dotted 8th rest, celli play Line 1 E-F#-E 32nd notes (“3” triplet value) to D quarter note tied to 8th. After an 8th and dotted 8th rest, they play Great octave E and small octave G 16ths. After a half/quarter/dotted 8th rest, basses play small octave E 16th note. Moreover, after those same rests, the horns play small octave D/B 16ths fortissimo, Fags play Great octave E/small octave G 16ths, and the bass clarinet plays Line 1 E 16th. After a half and quarter rest, the flute plays *ff* Line 3 D quarter note rinforzando and tied to D dotted half note next bar.

Bar 3 = E min 7/11 (E/G/B/D/A). *Rit* (ritardando).



This chord was used frequently I noticed when I did the Chord Profiles #4 & #5 on Bernard Herrmann's *Blue Denim* and *Joy In The Morning*.

The harp is arpeggiando (vertical wavy line rolled chord) on Contra and Great octave A quarter notes, small octave D/E/G/B (followed by a quarter and half rest).

The bass clarinet plays Line 1 rinforzando E half note decrescendo and tied to quarter note (followed by a quarter rest) while the Fags play Great octave A and small octave E notes *sf*. Horns play D/B small octave notes. Viole play small octave D/B notes as given, celli play A/G (as the Fags) and the basses play Great octave A. The flute and violins (after the Line 3 D dotted half note tie-over from the previous bar's quarter note) plays Line 3 C# quarter note (flute II and clarinet I also plays that C# quarter note).

Bar 4 = N/A.

Flutes/clarinet/violins play Line 2 (Line 1 for flute II) B to C# grace notes (notated as 16ths) to B dotted half notes to A quarter notes. Viole play *poco espr* on small octave A and Line 1 F# half notes legato to G/E half notes while celli play small octave F# to E half notes (and also Line 1 C# whole note) decrescendo.

Bar 5 = D maj 9th (D/F#/A/C#/E). *Piu Lento*

The harp is arpeggiando (clear vertical wavy line inserted for the decided roll) *p* (piano level or dynamic marking of relative softness) starting Great octave D/A/F#/A (bottom staff) and middle C#/E/F#/A (top staff). After a quarter and 8th rest, it plays Line 1 8ths E-F#-A. Flutes play Line 2 F#/A whole notes, and clarinets play Line 1 F#/A whole notes. Fags play Great octave D/A dotted half notes tied to 8ths (followed by an 8th rest). Violins I play Line 3 C#/E whole notes, while violins II play Line 2 E whole note. Celli play Great octave A whole note and basses play small octave D whole note. After a dotted 8th rest, viole play small octave D 16th to F# dotted half note.

Bar 6 = E min 7/11 (E/G/B/D/A), and then F# min 1st inv (A/C#/F#) to G maj 1st inv (B/D/G) to F# min 1st inv to E min (E/G/B).

The harp is arpeggiando (wavy vertical line) on quarter notes starting Contra and Great octave A/D/E/G/B (b). Similar to the pattern given in Bar 1, the bass clarinet plays *mf* on Line 1 E [written F#] double-dotted quarter note to “3” triplet value 32nd notes A-B-A to G half note. Fag I plays small octave G double-dotted quarter note to middle C#-D-C# 32nd notes to B half note, while Fag II (and CB) plays Great octave A double-dotted quarter note (followed by a dotted 16th and half rest). Horns play small octave D/B double-dotted quarter notes *mf* (mezzo-forte), followed by rests. After a quarter and dotted 8th rest, the clarinets play *mf* > Line 1 F#-G-F# “3” triplet value 32nds to E half note. After a dotted 8th rest, the violins and viole play the melody line *mf espr* Line 1 E 16th up to Line 2 D half note to C# quarter note decrescendo. Celli are *pizz* on A/E/G/B (b) 8ths. After a quarter and dotted 8th rest, 3 *soli cellos* play A/C#/F# to B/D/G to A/C#/F# 32nd notes to G/B/Line 1 E (e') half notes.

Bar 7 = D maj to C# aug (C#/E/G).

The clarinets play Line 1 D to C# half notes, bass clarinet on F# to E half notes, and Fag I plays small octave A to G half notes decrescendo. Celli (cellos or VC) play F#/A/D (D maj 1st inversion) half notes to E/G/C# (C# aug 1st inv). The violins and viole continue the melody line on Line B to Line 2 C# grace notes (notated as 16ths) to B dotted half note to A quarter note.

Bar 8 = ??? Essentially D maj.

After a dotted 8th rest, the solo horn and solo cello play *p espr* < > A 16th up over an octave to B dotted quarter note (Line 1 for horn, Line 2 for cello) to A-F#-D descending 8th notes. Altri celli play double-stopped A/F# (small octave F-sharp) whole notes. Fags play Great octave D and small octave F# whole notes, and the bass clarinet plays small octave A whole note. The harp plays “3” triplet value 16th note figures

starting Great octave D/A/F# to (top staff) A/D/F# to B (b') 8th (followed by rests). *Div* violins play Line 2 E/G dotted half notes to D/F# quarter notes. Viole play A dotted half note to A dotted 8th to F# 16th.

[Sorry, but this is all that I have on this particular cue]

“Main Title” *Allegro con brio* in ¾ time. 147 bars (that seques to an extension of the M.T. that can be called “Fast Rider” lasting 39 more bars). Key signature of Bb maj/G min (two flats or Bb/Eb). Track # 11 on the Marco Polo cd.

Bars 1-3 = N/A.

The F tone is emphasized during these three bars. The bass clarinet plays *fp* steady crescendo on lowest (small octave) F [written G] dotted half note tied to dotted half notes next two bars and to F quarter note in Bar 4 (followed by two quarter rests). Horns III-IV play Contra octave F [written Great octave C] notes in the same manner as the bass clarinet. The tuba plays *fp* Great octave register F dotted half note tied to next two bars, crescendo fortissimo to (Bar 4) Contra octave Bb quarter note *rinforzando* (followed by two quarter note rest marks). The timp is trill rolled (notated like the bowed trem of the strings) Great octave F dotted half note thru Bar 3 to (Bar 4) Bb quarter note *fz* (followed by two half rests). The snare drum is also rolled thru at least Bar 35. The VC/CB are bowed tremolo on Great octave F dotted half note tied to Bar 2 (the CB continue the dotted half note trem in Bar 3 crescendo to (Bar 4) Bb quarter note forte (followed by two quarter rests).

In Bar 3, the harp is ascending *gliss* (glissando) from Contra and Great octave F crescendo up to (Bar 4) Lines 2 & 3 F quarter notes (followed by two quarter rests). The violins play *f* < Line 1 F dotted quarter note to G-A 16ths (connected by two crossbeams) to A-Bb-Line 2 C-D 16th notes (connected by two crossbeams) to (Bar 4) Line 2 F 8th played *fz*, followed by an 8th and two quarter rests. The viole play the same notes and pattern but starting small octave F dotted quarter note, while the celli start on Great octave F note.

Bar 4 = Bb maj (Bb/D/F) in various inversions.

As the cymbals crash and the S.D. continues to roll, a rousing fanfare is triumphantly played by the trumpets and trombones, supported in part by the horns. Trumpets play fortissimo Line 1 D/F [written E/G] quarter notes to D/F/Bb up to F/Bb/D 8th note triads (crossbeam connected) up to Bb/Line 2 D F *rinforzando* quarter notes tied to quarter notes tied to next bar. Pos I plays small octave Bb quarter note to (see trumpet line I above). Pos III-II play D/F 8ths (followed by an 8th rest) to (see trumpets III-II lines above). Horns play Bb/Line 1 D/F *rinforzando* quarter notes. After a quarter rest, they play Bb/D/F *rinforzando* quarter notes tied to quarter notes next bar.

Bar 5 = Eb maj (Eb/G/Bb).

Trumpets and Pos (trombones) play (after the Bb maj quarter note tied from the previous bar) Bb/Eb/G half notes *rinforzando* (Eb maj 2nd inversion). Horns play Bb/Eb/G half notes. Horns are silent in Bar 6.

Bar 6 = Bb maj to Eb maj to Bb maj.

Captain Black attacking Committee

mt

Fls

Obs

Cbs

Bcl

Fag

(Harp - cap. + d)

Ytles

4Tp

4Pss

Tuba

Main Title (Top)

Fls

Obs

Cbs

Bcl

Fag

Harp

Tpt

Pss

T-Bag

(10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21)

1. (bottom) Main Title II (bottom)

P.1 (bottom) D (bottom)

(C, D)
P.2 (bottom)

Hp

Allagro sostenuto

Vlns

V

Vc

C

II (bottom) 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

S.D. (bottom) Cymb (bottom)

Hp (bottom)

Vls (bottom)

V (bottom)

Vc (bottom)

C (bottom) 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

Trumpets and Pos play Bb/D/F quarter notes (Bb maj) legato to G/Bb/Eb (Eb maj 1st inversion) quarter notes. After an 8th rest, they play F/Bb/D 8ths.

Bar 7 = Bb maj to Eb maj.

Trumpets and Pos play F/Bb/D quarter notes to G/Bb/Eb rinforzando half notes. After a quarter rest, horns return to play G/Bb/Eb/G rinforzando half notes.

Bars 8-9 = Bb maj to ?? (Eb/F/Bb/C).

Trumpets and Pos play F/Bb/D half notes to Eb/F/Bb/C quarter notes (trumpets) and F/Bb/C/Eb (Pos). These notes are tied to half notes and 8th notes and then rinforzando 8th notes. Horns play F/Bb/D/F half notes to F/Bb/C/F quarter notes tied to (Bar 9) half notes and then 8th notes to same 8th notes but rinforzando. At the end of Bar 8, the tuba and CB play Great octave F rinforzando quarter note tied to (Bar 9) F half note and F 8th, and then the F rinforzando 8th note is sounded.

Bars 9-10 = Bb maj (Bb/D/F).

Horns play F/Bb/D/F rinforzando dotted half notes tied to half notes next bar (followed by a quarter rest). Trumpets play F/Bb/D notes in that pattern, and Pos play Great octave Bb/small octave F/Bb/Line 1 D (d'). The tuba and CB play Contra octave Bb notes as given. After a quarter rest, the oboes/clarinets/bass clarinet/Fags/violins/viole/VC play ascending quarter notes thru Bar 11 (flutes join in Bar 11). So we find oboe I and violins I top staff playing forte Line 1 F-Bb-Line 2 D-F (f') legato 8ths (crossbeam connected) to (Bar 11) Line 2 D-F legato 8ths to F-Bb legato 8ths to Line 2 D-F legato 8ths. Viole start on Great octave F. Oboe II, Fag I, and viole play Line 1 (small octave for the bassoon and viole) D-F-Bb-Line 2 D (d'') to (Bar 11) back down to Line 1 F-Bb-Bb-D-F-Bb. In Bar 11, flute I & II plays Line 2 D-F-F-Bb-D-F. Clarinet I and violins I bottom staff play starting small octave Bb-D-F-Bb to (Bar 11) Line 1 F-Bb-Bb-D-F-Bb. Clarinet II and bass clarinet (see oboe 1/violins I top staff) but starting small octave F. Fag II follows the violins I bottom staff line but starting Great octave B.

Bars 12-17 = Bars 4-9.

Bars 18-19 = Bb maj.

Basically this is an exact copy of Bars 10-11. However, Bar 19 is altered. The first four 8th notes are the same as in Bar 11, and then we find “” triplet value 8th notes. For flute I and violins I top staff we have Line 3 D-F-Bb triplet 8ths (oboe II Line 2, Fag I Line 1, Fag II an octave lower), while flute II plays starting Line 2 Bb/D/F 8ths (clarinet I an octave lower). Oboe I plays Line 2 F-Bb-D (d'') triplet 8ths (clarinet II and bass clarinet an octave lower). Etc.

Bars 20-21 = N/A. (F/Bb/C, etc) [:15]

Brass return with the fanfare. Trumpets, for instance, play F/Bb/C quarter notes to F/Bb/D staccato 8ths to F/Bb/C/Eb staccato 8ths to F/Bb/C/Eb tenuto quarter notes tied to quarter notes next bar, etc. Harp is gliss.

Bars 22-23 = Bb maj.

The brass plays the Bb/D/F tonality thru most of Bar 23. In Bar 23, the woodwinds and strings play another set of ascending arpeggio figures. Oboe I/violins I play *p* < “3” triplet 8ths starting Line 2 Bb-D-F to Line 1 D-F-Bb to Line 2 D-F-Bb-Line 3 D (d'') 16ths. After two quarter rests, flutes play Line 2 F-Bb-Line 3 D-F 16ths. Oboe II/violins II play Line 1 D-F-Bb to Line 1 F-Bb-Line 2 D (d'') to Line 2 D-F-Bb-Line 3 D (d'') 16ths. Etc.

Bars 24-25 = Bars 20-21.

Bars 26-27 = Bb maj to Eb maj/9 (Eb/G/Bb/F).

Brass choirs play Bb maj. For example, Pos play F/Bb/D (d') half notes (Pos IV-III play dotted half notes F/Bb tied to next bar, while Pos II-I play Bb/D half notes). Then the upper Pos play Eb/G quarter notes tied to half notes and 8th notes next bar (followed by an 8th rest). In Bar 27, the woodwinds and strings play the same patterns as in Bar 23 but different notes. So oboe I/violins I play “3” triplet 8ths B-Eb-G to Eb-G-Bb to G 8th (for oboe) but G-Bb-Line 3 Eb-G (g'') 16ths for the violins. Etc. Harp is gliss.

Bars 28-34 = Bars 4-10. However, after a quarter rest, the woodwinds and strings play rising quarter notes. For instance oboe I/violins I play Line 1 F-Bb-D-F (f') 8th notes (crossbeam connected).

Bar 35 = Bb maj.

Brass plays the Bb maj tonality. The woodwinds and strings play the rising 8th note figures. For instance, violins I play Line 2 D-F 8ths to “3” triplet values 8ths Bb-D'F to Line 3 Bb 8th (followed by an 8th rest).

Bars 36-37 = ???. *Con grande espressione* in Cut time. Section 5.

We come to a new section in the Main Title [:28]. Flutes, oboes, violins play *ff vibrato* the melody line starting on C (Line 2 for flutes/oboes/violins I, Line 1 for violins II). So we find C dotted half note to D quarter note to (Bar 37) Eb to F quarter notes, and then G to A tenuto quarter notes. VC play (“k” tenor clef) Line 1 Bb whole note tied to quarter note next bar to A quarter note to G to F tenuto quarter notes. CB play Great octave F whole note tied to whole note next bar. After an 8th rest, viole play forte 16th note figures (notated as crossbeam connected as 8th notes but with the small horizontal line thru each stem). So we find small octave Eb-Eb to G-G to F-F 16ths (notated as E-G-F 8ths connected with one crossbeam) up to middle C-C to Bb-Bb to D-D to C-C 16ths. After an 8th rest in Bar 37, they play rising 16ths G-G to A-A to Bb-Bb (crossbeam connected) to next figure of middle C 16ths to D to Eb to F. The harp plays an ascending 16ths arpeggio *p molto espr* starting Great octave F-C-Eb-Bb (bottom staff) to middle C-Eb-F-Bb 16ths to Line 2 C quarter note (followed by a quarter rest). After a half rest, the timp is trill roll *p* on Great octave F half note (silent next three bars).

Clarinets play Line 2 C dotted half note to D quarter note to (Bar 37) Eb quarter note legato to F quarter note to Eb tenuto half note. The bass clarinet plays the viole notes (but as actual 8th notes), silent next three bars. Bassoon I plays the VC line. Trumpet I plays *p* on Line 1 F whole note tied to whole notes next three bars. Pos IV-II-I play *fp* starting on Great octave F/C/Eb whole notes tied to whole notes next bar. The tuba sounds Contra octave F whole note tied to whole note next bar. After a half rest, four horns play *sf* < small octave F [written middle C above] half note decrescendo and tied to 8th note next bar to crescendo and staccato 8th notes G-A-Bb to next figure of middle C-D-Eb-F staccato 8th notes.

Bars 38-39 = Bb maj.

The flutes/oboes/violins continue the melody line on Line 2 [Line 1 for violins II] Bb dotted half note to A-G legato 8ths (crossbeam connected) to (Bar 39) F whole note. Clarinets play D/F Line 2 whole notes to (Bar 39) BB/D whole notes. Fag I plays the small octave F whole note (tied from the F quarter note in Bar 37) and also tied to whole note next bar. After a quarter rest, the horns (and also now the cellos) continue

Ex. Blaup m.T. (5) *mezzo espres.*

(5) *mezzo espres.*

Flb

Obs

Cls

B.CC

Fag

Hes

Tpts

Pts

T.bas

(5) *Hand-copied by Bill Wachet*

(6)

Flb

Obs

Cls

B.CC

Fag

Hes

Tpts

Pts

T.bas

(6) *Hand-copied by Bill Wachet*

m.T. (5)

S.D.

C.P.

HP

VL

V

VC

CB

(5) *tempo*

(5) *coro grande reggesissimo*

(5) *Balanc.*

(5) *Hand-copied by Bill Wachet*

m.T. (6)

HP

VL

V

VC

CB

(6) *tempo*

(6) *coro grande reggesissimo*

(6) *Balanc.*

(6) *Hand-copied by Bill Wachet*

the counter-melody on small octave F [written middle C above] tenuto half note *sf* > to G quarter note to (Bar 39) A legato to Bb quarter notes to rising tenuto 8th notes crescendo middle C-D-Eb-F. Trumpet I plays Line 1 F whole note tied to whole note next bar. Trombones play Great octave F/Bb/D (d) whole notes tied to next bar, and the tuba plays Contra octave Bb whole note tied to whole note next bar. The harp is arpeggio 16th notes starting Great octave Bb-D-Bb-D (d') in the bottom staff, and Line 1 F-Bb-D-F (f') 16ths to Bb quarter note (followed by a quarter rest). Viole continue, after an 8th rest, the 16th not figures as described earlier starting on small octave F-F up to Line 1 D-D to small octave Bb-Bb up to next figure of Line 1 F-F to D-D up to A-A to G-G. After an 8th rest in Bar 39, the viole play two Line 1 D 16ths up to G to F up to Bb down to F up to Line 2 D down to Line 2 Bb. The CB play Great octave Bb whole note tied to next bar.

Bars 40-41 = F Dom 11th (F/A/C/Eb/G/Bb). [Note: Likely chord, but unsure]

Flutes are silent. Oboes/clarinets/violins play Line 2 C/Eb double-dotted half notes to D/F 8ths back to (Bar 41) C/Eb whole notes. After a half rest, the bass clarinet plays *mf* small octave F half note tied to whole notes next three bars (thru Bar 43). Fag II plays Great octave Bb whole note tied thru Bar 43. Fag I plays the counter-melody on small octave G whole note tied to “3” triplet value quarter note in Bar 41, part of the G-F-G triplet to A-Bb-C (c') quarter note triplet. Horn I plays the counter melody with the same notes (but starting an octave higher). Horn II plays small octave F whole note tied to whole notes thru Bar 43, while horn IV plays Great octave C whole notes. Horn III, however, plays the counter-melody on the same notes as horn I except that on the last figure in Bar 41 we find Line 1 F-G-A “3” triplet value quarter notes (instead of horn I's A-Bb-C). Trumpets and Pos are silent. After a half rest, the tuba plays Great octave F half note *sf* tied to whole note in Bar 41. After a half rest, the timp is rolled *pp* on Great octave F half note. The harp is ascending arpeggio on 16th notes starting Great octave Bb-F-G-C (bottom staff) to Line 1 G-A-C-Eb 16ths to G quarter note (followed by a quarter rest). Incidentally, violins I are *f divisi* on Line 2 C/Eb notes as given, while violins II play Line 2 C double-dotted half note to D 8th, etc. Viole now play (instead of 16ths) Line 1 A whole note tied to whole note next bar. VC also play the counter-melody on Line 1 G whole note tied to “3” triplet value G quarter note next bar, part of the G down to small octave F to small octave G triplet quarter notes to next triplet figure of A-Bb-C (c' or middle C) crescendo to (Bar 42) Line 1 D double-dotted D note (more later). After a half rest in Bar 40, the CB play *sf* on Great octave Bb half note tied to whole note next bar.

Bars 42-43 = Bb maj (perhaps some slight indication of G min 7 or G/Bb/D/F).

Oboes and violins play Line 2 (VC Line 1) D double-dotted half note to Eb 8th to (Bar 43) F whole note (these three notes played legato). Clarinet I plays Line 1 F whole note up to (Bar 43) Line 2 F whole note, while clarinet II plays Line 1 F [written G] tied to F whole note next bar (bass clarinet small octave F whole notes). Fag I plays Line 1 D double-dotted half note to Eb 8th to (Bar 43) D whole note. Horn I continues the counter melody on Line 2 C [written G above] quarter note legato to Bb quarter note to “3” triplet value A quarter note to G triplet value half note to (Bar 43) F whole note. Horn III plays Line 1 A legato to G quarter notes too triplet value F quarter note to Eb half note to (Bar 43) D whole note. In Bar 43, the two trumpets are prominent [:37] playing a counter-melody response figure. So we find trumpets II-I playing Line 2 C/Eb quarter notes legato to Bb/D quarter notes tied to “3” triplet value quarter notes down to

F/C triplet value quarter notes to D/Bb triplet value quarter notes. Incidentally, those last two dyads are given a nuance so that trumpet I's C to Bb triplet value quarter notes are staccato, while trumpet II's F-D notes are tenuto!

The tuba plays *p* on Contra octave Bb whole note tied to whole note next bar. After a half rest, the timp is trill rolled on F half note. The harp is 16th note arpeggio starting Great octave Bb-F-Bb-D (bottom staff) to (top staff) Line 1 F-G-Bb-D (d'') to F quarter note (followed by a quarter rest). *Div* viole play A/C (c'') quarter notes legato to G/Bb quarter notes to "3" triplet value F/A quarter notes to Eb/G triplet value half notes to (Bar 43) D/F whole notes. CB play Great octave Bb and small octave F whole notes tied to whole notes next bar.

Bars 44-45 = F Dom 7th (F/A/C/Eb).

Oboes play Line 1 Bb half note to A half note tied to whole note next bar. Clarinets play Eb/F whole notes tied to half notes next bar up to Line 2 C/Eb half notes to (Bar 46) D/F whole notes. The bass clarinet plays small octave F whole note tied to dotted half note next bar (followed by a quarter rest). Bassoons play Bb half notes to A half notes tied to whole notes in Bar 45. After a quarter rest, horns I & III play the counterpoint melody on small octave F [written middle C above] tenuto quarter note *sf* tied to F 8th to G-A-Bb 8ths crescendo to (Bar 45) middle C-D-Eb-F 8ths to (horn I only) G dotted quarter note to A 8th to (Bar 46) Line 2 C half note (followed by a half rest). Horn II plays (after the F-G-A-Bb 8ths in Bar 45) Eb half note legato to (Bar 46) D half note (followed by a half rest). The harp is arpeggio 16ths starting on Great octave F-C-Eb-Bb (bottom staff) to (top staff) middle C-Eb-F-Bb 16ths to Line 2 C quarter note (followed by a quarter rest).

Violins and viole play the principal melody line of Line 2 (Line 1 for viole) C dotted half note to D quarter note to (Bar 45) Eb legato to F quarter notes crescendo to G legato to A 8th notes to Bb to C (c'') violins) tenuto 8th notes (all 8ths are crossbeam connected). VC play middle C dotted half note to D quarter note to (Bar 45) Eb to F legato quarter notes to (now divisi) Eb half note tied to quarter note next bar, and also top stand on G dotted quarter note to A 8th. CB play Bb/F (f) whole notes tied to dotted half notes in Bar 45, followed by a quarter rest.

Bar 46 = Bb maj (Bb/D/F). [:41]

The violins and flutes play a mini-climax on that passage with Line 3 rinforzando-marked D dotted half note to C-Bb 8ths to (Bar 47) A whole note. The harp is arpeggio starting Great octave Bb-F-Bb-D (bottom staff) to (top staff) Line 1 F-BB-D-F 16ths to Line 2 Bb quarter note (followed by a quarter rest). Viole play Line 2 D quarter note down to small octave F rinforzando quarter note tied to rapidly rising 16ths F-G-A-Bb to middle C-D-Eb-F 16ths to (Bar 47) F#/A dotted half notes (followed by a quarter rest). VC play the Line 1 D/Bb quarter notes down to (*unis*) small octave F quarter note tied to 16ths (see viole) to (Bar 47) middle C/Eb dotted half notes. Fags also play the celli line. Pos play Great octave F and small octave Bb and Line 1 D double-dotted half notes (followed by an 8th rest). The tuba plays Contra octave Bb.

Bar 47 = A dim 7th (A/C/Eb/Gb).

As given, flutes and violins play the A whole notes. Trumpets play Line 1 A whole note *sf* > as well. Pos I plays middle C whole note (tenuto I believe) and *sf* decrescendo. VC play middle C/Eb dotted half notes, and viole play F#/A (curiously the enharmonic F# instead of Gb). Horns/oboes/clarinets play the response figure. So we

12

Fls { *col* *col II*

Ob { *col* *col II*

Cls { *col* *col II*

B.C.L. -

Fag { *col* *col II*

Hrs { *col* *col II*

Tpt 1 *col* *col II*

Tpt 2 *col* *col II*

Tpt 3 *col* *col II*

Pos *col* *col II*

Flb { *col* *col II*

Obs { *col* *col II*

Cls { *col* *col II*

B.C.L. { *col* *col II*

Fag { *col* *col II*

Hrs { *col* *col II*

Tpt 1 { *col* *col II*

Tpt 2 { *col* *col II*

Tpt 3 { *col* *col II*

(48) (49) (50) (51) (52) (53)

(54) (55) (56) (57) (58) (59)

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find oboes/clarinets playing Line 2 Eb/Gb dotted half note to D/F to C/Eb 8th notes *sf*>. Horns play similarly but Line 1 register.
Bar 48 = G min (G/Bb/D).

The oboes and clarinets (but not the horns) finish the response phrase on Bb/D dotted half notes (followed by a quarter rest). Flutes play Line 2 G dotted half note to A-G 8ths to (Bar 49) F# whole note. Fag I and viole/VC play small octave D quarter note tied to 16th note, part of 16th note rising figures D-E-F#-G to next figure of A-Bb-C-D to (Bar 49) A/C (c') dotted half notes (VC) and D#/F# (viole). Pos play D/G/Bb double-dotted half note (followed by an 8th rest), while the tuba plays Great octave G note. The harp is arpeggio starting on Great octave G-D-G-Bb (bottom staff) to (top staff) Line 1 D-G-Bb-D 16ths to Line 2 G quarter note (followed by a quarter rest). Violins play small octave G and Line 1 D *acciaccatura* (grace note) up to Lines 1 & 2 double-stopped (bracketed) Bb dotted half notes to A rinforzando to G 8ths to (Bar 49) FE whole note. CB play Great octave G whole note.

Bar 49 = ??? Perhaps D# dim 7th (D#/F#/A/C).

Trumpets play Line 1 F# whole notes *sf*>. Pos I plays small octave A whole note. Flutes and violins play Line 3 F#. Viole play D#/F# dotted half notes, and celli play A/C (c') dotted whole notes. Oboes/clarinets/horns play another response figure of C/Eb dotted half notes to Bb/D to A/C 8ths to (Bar 50) G/Bb dotted half notes (horns are silent).

Bar 50 = Eb maj (Eb/G/Bb).

Flutes play Line 2 Eb half note to F-Eb 8ths to (Bar 51) D whole note. Both Fags now and also celli play small octave Bb quarter note tied to 16th note, part of ascending 16th note figures Bb-C-D-Eb to F-G-Ab-Bb. Pos play Bb/Eb/G double-dotted half notes while the tuba plays Great octave Eb. The harp is arpeggio on Great octave Eb-Bb-Eb-G 16ths to (top staff) Bb-Eb-G-Bb 16ths to Line 2 Eb quarter note (followed by a quarter rest). Violins play small octave G and Line 1 Eb/A grace notes up to Line 2 G dotted half note to F-Eb 8ths to (Bar 51) D whole note. Viole play Line 1 G dotted half note to E-Eb 8ths to (Bar 51) Ab/Line 1 D (d') dotted half notes. CB play small octave Eb whole note in Bar 50 (silent Bar 51).

Bar 51 = B dim 7th (B/D/F/Ab).

As given, flutes and violins play Line 2 D whole notes. Trumpets play *sf*> Line 1 D whole notes, and Pos I plays small octave F whole note. Violas play Ab/D dotted half notes and VC play F/B (natural accidental placed in front of the B, canceling temporarily the Bb major key signature). Oboes/clarinets/horn play the response figure on Ab/Cb dotted half notes to G/Bb to F/Ab 8ths.

Bars 52-53 = C min 7th (C/Eb/G/Bb). Section 7. [:49]

Flutes/violins/viole/VC play Line 2 (Line 1 for viole and celli) C tenuto half note tied to 8th note followed by the D 8th to tenuto En-F 8th notes (all 8ths are connected by a crossbeam) to (Bar 53) G to A tenuto quarter notes to Bb tenuto double-dotted quarter note to Line 3 C rinforzando 16th. Oboe I and clarinet I play Line 1 G tenuto half note tied to G 8th up to Line 2 D-Eb-F 8ths to (Bar 53) G to A tenuto quarter notes to Bb tenuto double-dotted quarter note down to Line 2 C rinforzando 16th. Oboe II and clarinet II play Line 1 Eb tenuto half note tied to 8th to D-Eb-F 8ths to (Bar 53) G to A tenuto quarter notes to Bb tenuto double-dotted quarter note to Line 2 C rinforzando 16th. After a half rest in Bar 52, horns play *sf* on Bb/Line 1 C/Eb/G (g') half notes decrescendo

and tied to half notes in Bar 53 crescendo and tied to dotted quarter notes (except that horn I plays Gb dotted quarter note rinforzando). After a half rest, Pos play Bb/C/G half notes tied to next bar in the same manner (Pos I ending on Gb dotted quarter note rinforzando). Tuba plays on Great octave Eb. After a half rest, the harp plays *sf* starting on Great octave Eb/C/G (bottom staff) and (top staff) small octave Bb/middle C/Eb/G. CB play on small octave Eb notes.

Bar 54 = Bb maj.

Flutes and violins play Line 3 D rinforzando whole note while oboes/clarinets/viole play Line 2 D whole notes. After a quarter rest, the bass clarinet and basses play small octave F sforzando half note (tuba Great octave F). After a quarter rest, Pos play Bb/D/Bb/D (d') dotted half notes rinforzando. Fags and horns play small octave and Line 1 F rinforzando half note legato to G quarter note. After a quarter rest, trumpets III-IV play forte Line 1 F half note to G quarter note. VC play Line 2 D quarter note down to small octave F half note to G quarter note *espr.*

Bar 55 = F# dim 7th (F#/A/C/Eb). [:53]

Fags/horns/trumpets/celli are distinctively trill (*tr~~~~~*) here. Fag I is trill on Line 1 F# whole note to Eb-F# grace notes (or actually after-beats). Fag II is trill on small octave A whole note to G-A grace note after-beats. Horns I-III are trill on Line 1 A whole note trill, and horns II-IV on small octave A. Trumpets are trill on Line 1 A, and VC are trill on whole note small octave A (no after-beats for VC). Flutes play Line 3 rinforzando whole note while oboes and clarinets play Line 2 C whole notes. The bass clarinet plays the F# whole note. Pos play *fp* < on small octave C/Eb/C/Eb whole notes. The tuba plays Great octave F# whole note. The harp plays whole notes starting Great octave F#/C/Eb/A/C/Eb/A (a'). Violins play Eb/A acciaccatura notes up to Line 3 C rinforzando whole note. Viole play A/Eb grace notes up to Line 2 C whole note. VC are trill rolled on small octave A whole note. CB play small octave F# whole note.

Bar 56 = G min (G/Bb/D) to (I believe) F Dom 9th (F/A/C/Eb/G).

Flutes play Line 2 Bb rinforzando half notes (followed by a quarter rest). Oboes play Line 1 Bb rinforzando half notes up to Line 2 G half notes. Clarinet I plays Line 1 Bb to C half notes, and clarinet II plays Bb down to G half notes. The bass clarinet plays G to A rinforzando half notes. Fag I plays I believe Line 1 Bb to Eb half notes while Fag II plays small octave Bb to G. Horns play small octave and Line 1 Bb half notes (followed by a half rest). Trumpet IV plays BB to G rinforzando half notes while III plays Bb up to C half notes. After a half rest, trumpet II plays Line 2 Eb half note rinforzando while I plays G. Pos play small octave D/G/Bb/Line 1D rinforzando half notes to A/Eb/G/C rinforzando half notes, while the tuba plays Great octave G down to Contra octave A half notes. The harp plays G/D/G (g') and (top staff) Bb/D/G/Bb half notes up to A/Eb/G/C F/C/Eb/Line 2 G (g'') half notes. Violins play Line 2 Bb rinforzando half note down to G half note played on the down-bow, while viole play Line 1 Bb down to double-stopped middle C/Eb half notes on the down-bow. VC play G/D/Bb rinforzando half notes to A/Eb/C (c') half notes on the down-bow. Basses play small octave G half note down to Great octave A half note on the down-bow.

Bar 57 = Bb maj to A dim 7th (A/C/Eb/G).

Oboes and violins I play Line 2 F half note on the down-bow to Eb-F-G-A tenuto 8th notes (crossbeam connected). Viole play Bb/F (f') half notes to Eb-F-G-A tenuto 8th notes. VC play Great octave D/Bb/small octave F (f) triple-stopped half notes

on the down-bow to Eb/C/G half notes (triple-stopped and down-bowed). CB play small octave D to Eb half notes both on the down-bow. The harp plays small octave D/F/Bb/D (bottom staff) and Line 1 F/Bb/D/F (f') half notes to Eb/A/C Eb/G/C/Eb half notes. Pos play D/F/Bb/D to C/G/C/Eb half notes, while the tuba plays Bb up to Great octave Eb half notes. Trumpets play F/Bb/D/F (f') to Eb/G/C/Eb half notes. After a half rest, horns I & III play Line 1 Eb-F-G-A tenuto 8th notes. Clarinets play F/Bb rinforzando half notes up to Line 2 rising tenuto 8th notes Eb-F-G-A. The bass clarinet plays Line 1 G to F rinforzando half notes. Fag I plays Line 1 D to C half notes while Fag II plays small octave F to G.

Bar 58 = Bb maj (Bb/D/F). *Poco rit.*

The harp is clearly arpeggiando on F/Bb/D/F/Bb (bottom staff) whole notes and (top staff) Line 1 D/F/Bb/D (d''). Violins I play Lines 1 & 2 D whole notes double-stopped (bracketed). Viole play Bb/F (f') half notes double-stopped to G. VC play Great octave and CB small octave F whole notes rinforzando. Pos III & I play Bb/Line 1 D (d') whole notes while Pos IV-II play F to G half notes. The tuba plays Great octave F whole note rinforzando. Oboes and clarinet I play Line 2 D whole note rinforzando while clarinet II plays Line 1 Bb. The bass clarinet plays small octave F whole note. Fag I plays Line 1 D whole note, and Fag II plays small octave F to G half notes. Horns IV-II play Bb/D whole notes while I & III play Line I and small octave F to G half notes. Trumpets IV-II-I play D/Bb/D whole notes while III plays F to G half notes.

Bar 59 = F Dom 7th (F/A/C/Eb).

Trills are prominent in this bar [:58]. The bass clarinet is trill on Line 1 Eb whole note, Fags trill on A/C (c') whole notes, Pos III-II-I trill on Eb/A/C whole notes crescendo (while Pos IV & tuba play Great octave F rinforzando whole note crescendo). The timp reappears here with the roll on Great octave F whole note. The harp is arpeggiando on whole notes F/C/Eb/A (bottom staff) and Line 1 C/Eb/F/A/C (top staff). Oboes and violins play Line 2 C whole note crescendo. Viole play Line 1 Eb/A whole note double-stopped while VC play Great octave F whole note (CB small octave F). Clarinets play Eb/A rinforzando whole notes crescendo. Horns play A/C/Eb/A whole notes. Trumpets play Eb/F/A/C whole notes.

The cross-and-circle symbol (“to Coda”) is marked at the end of this bar.

Bar 60 = Bb maj (Bb/D/F) to Eb maj (Eb/G/Bb). Section 8. [1:00] *A tempo*

We come now to a whole new development section with the woodwinds playing four-bar phrase. Flute I plays *f* > *mf* “3” triplet value 8th notes Line 2 F-Bb-D (d'') up to Line 3 F rinforzando half note to G-F-Eb “3” triplet 8th notes. Flute II plays F-Bb-D triplet to same Line 3 D rinforzando half note to Eb-D-Bb triplet 8ths. Oboe I plays D-F-Bb triplet 8ths to same Line 2 Bb rinforzando half note to Bb-Bb-Bb triplet 8ths. Oboe II plays Line 1 Bb 8th (followed by an 8th rest) up to Line 2 D rinforzando half note to Eb-D-Bb triplet 8ths. Clarinet I plays Line 2 D-F-Bb 8ths to F rinforzando half note to G-F-Eb triplet 8ths (as a nuance, the G is tenuto, while F-Eb are staccato!). Clarinet II plays Line 1 D 8th (followed by an 8th rest) up to Bb rinforzando half note to Bb-Bb-G triplet 8ths. The bass clarinet plays small octave Bb rinforzando 8th (followed by rests thru Bar 63), Fags play F/D (d') rinforzando 8ths followed by rests. Horns play Bb/D/F/Bb 8ths (followed by rests). Trumpet I plays forte on Bb-D-F “3” triplet 8ths to F stand alone 8th (followed by an 8th and half rest) while trumpet II plays Line 1 F-Bb-D triplet 8ths to D stand alone 8th, and trumpets III-IV play Line 1 D-F-Bb 8ths to Bb stand

P. 8 110

Fls. (b6)

Ob.

Cbs.

B.C.

Fops.

Hns.

Tpt. 2

(Hand-copied by Bill Wachell)

(60) (61) (62) (63) (64) (65) (66) (67)

P. 9 110

Fls.

Ob.

Cbs.

B.C.

Fops.

Hns.

Tpt. 2

(68) (69) (70) (71) (72) (73) (74) (75)

P. 8 110 *Allegro*

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Fls. 2

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D.

Drums.

HP

Vclm.

V

Vcl.

Cb.

(68) (69) (70) (71) (72) (73) (74) (75)

P. 9 110

Fls.

Ob.

Cbs.

B.C.

Fops.

Hns.

Tpt. 2

Vcl.

Vclm.

Cb.

(68) (69) (70) (71) (72) (73) (74) (75)

alone 8th. Pos play Bb/F/Bb/ rinforzando 8ths (followed by rests) while the tuba plays Contra octave Bb and timp Great octave Bb. Drums beat 8th notes (followed rests). After a half and quarter rest, the triangle (I believe) sounds a quarter note. The harp sounds *mf* Bb/D/F (bottom staff) and (top staff) small octave Bb/D/F/Bb quarter notes (followed by two quarter note rests) up to Eb/G/Bb Eb G/Bb/Eb/G (g'') quarter notes. Violins play Line 1 D/Bb rinforzando 8th notes. After an 8th and two quarter rests, the violins are now *pizz* on Line 2 Bb/Eb/G quarter notes played *p*. Viole play Line 1 D/Bb rinforzando 8ths. After rests they play *pizz* Eb/G quarter notes. VC play Bb/F (f) 8ths. After rests, they are also pizzicato on small octave G/Bb quarter notes. The CB plays Great octave Bb 8th. After an 8th and two quarter rests, they pluck *pizz* on small octave Bb quarter note.

Bar 61 = Bb maj to Eb maj.

Flute I continues the melody line on Line 3 F tenuto quarter note legato to Eb tenuto 8th. After a 16th rest, it plays D tenuto 16th to D tenuto quarter note to Eb tenuto quarter note. Flute II plays Line 3 D tenuto quarter note down to Bb staccato 8th. After a 16th rest it plays Bb 16th to two Bb quarter notes. Oboe I plays Line 2 Bb quarter note to G staccato 8th. After a 16th rest, it plays F 16th to F to G tenuto quarter notes. Oboe II plays Line 2 D tenuto quarter note legato to Bb staccato 8th. After a 16th rest, it plays Bb 16th to two Bb tenuto quarter notes. Clarinet I plays Line 2 F quarter to Eb 8th to (after a 16th rest) D 16th to D to Eb quarter notes. Clarinet II plays Line 1 Bb quarter note to G 8th to (after a 16th rest) F 16th to F to G tenuto quarter notes. The triangle plays a quarter note on the 1st and 4th beats. The harp plays Bb/F/Bb/D (d') and F/Bb/D/F (f'') quarter notes. After two quarter rests, the harp plays small octave Eb/G/Bb/Eb G/Bb/Eb quarter notes. Violins are pizzicato on Bb/D/F (f'') quarter notes and then (after two quarter rests) G/Bb/Eb quarter notes. Viole are *pizz* on Line 1 D/F quarter notes and then E quarter notes on the 4th beat, while VC pluck F/Bb to (4th beat) G/Bb. The CB plucks small octave Bb quarter notes on the 1sr and 4th beats.

Bar 62 = Bb maj to ??? (C/Eb/G/Bb/F) So probably C min 7/11th.

Flute I plays Line 3 D tenuto half note to C tenuto dotted quarter note to Bb staccato 8th. Flute II plays Bb half note to Bb dotted quarter note to Bb 8th. Oboe I plays Line 2 F notes in that pattern, and oboe II on Line 1 Bb. Clarinet I plays Line 2 D half note to C dotted quarter to C 8th while clarinet II plays Line 1 F half note to Eb dotted quarter to Eb 8th. After a half/quarter/8th rest, Fag I plays small octave F tenuto 8th to (Bar 63) F whole note tenuto. After a half rest, horn I plays *mf* middle C [written G above] tenuto dotted quarter note to staccato C 8th to (Bar 63) D whole note [written A] crescendo. Horn III plays small octave F [written middle C above] notes to (Bar 63) Bb whole note [written F]. Etc.

Bar 63 = Bb maj. Rit.

Flute I plays Line 2 Bb 8th up to Line 3 D dotted quarter note tied to D half note. Flute II plays Line 2 Bb whole note, and oboes play Bb/F (f'') whole notes crescendo, and clarinets play F/D tenuto whole notes crescendo. Violins II pluck Line 1 D/Bb quarter notes double-stopped. After a quarter rest, they play *arco* on rising rinforzando 8th notes D-F-Bb-D (d'') and crescendo. Violins I pluck F/BB quarter notes. After a quarter rest, they are *arco* playing the same ascending 8th notes. Viole pluck Bb/D quarter notes and then (*arco*) they play small octave F up to Bb 8th notes (both crossbeam connected) to next figure of rinforzando 8th notes Bb-D-F-Bb. VC pluck Bb/F and then play D-F and then F-Bb-D-F (f') 8ths. The lower stands play that Bb pizzicato quarter

note to (arco) Bb-D 8ths (followed by rests). The CB plucks Great octave Bb quarter note (followed by rests).

Bars 64-66 = Bars 60-62.

However, there are some changes. In Bar 64, after a quarter rest, clarinet I plays Line 2 F half note to G-F-Eb “3” triplet 8ths while clarinet II plays Line 1 Bb rinforzando half note to Bb-Bb-G triplet 8ths. Trumpet I plays Line 2 F-F-F triplet 8ths to F stand alone 8th (followed by rests) while II plays on D notes, and III on Bb notes. Etc.

Bars 68-69 = Unclear. Section 10. *meno mono espr.* [1:10]

A familiar melody is now heard (see Bar 36). Flute I plays *mf* Line 2 F dotted half note to G quarter note to (Bar 69) Ab legato to Bb quarter notes to Line 3 C to D tenuto quarter notes. Horn III plays *mf* on small octave Bb [written F above] whole note tied to whole notes thru Bar 71. Violins play forte on Ab/F (f'') dotted half notes to Bb/G quarter notes to (Bar 69) Line 2 C/Ab quarter notes legato to D/Bb quarter notes to Eb/C to F/D tenuto quarter notes. Viole play Line 2 C to Line 1 Bb half notes to (Bar 69) Ab whole note. VC top staff play Line 1 Eb half note to D half note tied to whole note next bar, while the bottom staff play small octave Bb whole note tied to whole notes thru Bar 75. The harp, after an 8th rest, plays *p* < on rising 8th notes Lines 1 & 2 Eb-f-G to Ab-Bb-C-D to (Bar 70) Eb quarter notes (followed by rests).

Bars 70-71 = Eb maj (Eb/G/Bb).

The flute plays Line 3 Eb dotted half note to D-C 8ths to (Bar 71) Bb whole note. Flute II plays Line 2 Bb whole note to (Bar 71) G whole note. In Bar 71, trumpet I plays Line 2 D 8th (followed by an 8th rest) to tenuto Eb down to staccato C 8ths to Bb tenuto half note. Violins play Lines 2 & 3 Eb dotted half notes to D-C 8ths to (Bar 71) Eb/Bb whole notes decrescendo. Violas play Line 1 G whole note tied to next bar, while VC play Bb/Eb tied to next bar.

Etc. I think that's enough I need to do to cover the basics of this cue but I will provide images below. Bars 97-119 are coma sopra (repeats) Bars 5-27. In Bar 132 (Section 19), the key signature is now D maj (two sharps) in 3/4 time. Flutes play Line 3 F# dotted half note tied to 8th next bar (followed by rests) Repeat next two bars. Oboes play A/Line 3 D (d'') notes, clarinets A/D, etc. Horns play D/F# dotted half notes tied to 8ths next bar. After an 8th rest, they play A/E sforzando dotted quarter notes down to small octave F#/D (d') staccato 8ths. Repeat next two bars. Violins play Line 1 F# 8th. After an 8th rest, they play divisi dyads of “3” triplet 8th notes D/F#-F#A-A/Line 2 D (d'') to next figure of 16th notes Line 2 D/F# to F#/A to A/D to D/F# to F#/A (a'') 8ths to (Bar 133) F#/A 8ths followed by rests. Repeat next two bars. Etc.

In Bar 140 (section 20), the key signature is now F maj/D min (one flat or Bb). In the same pattern just given in section 19, they play the F maj (F/A/C) tonality. In end Bar 147 the woodwinds play “9” 8th note running figure of G-A-Bb-C-D-E-F-G-A. The harp is gliss starting on Great and small octave G. Trumpets play tenuto and rinforzando quarter notes. Etc.

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BLOOD"**

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THE PICTURE OF THE MONTH

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JANUARY, 1936

(Advertisement)

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14

Cpt. Blew
P.12
T.P.
bb Fls
Ob.
Cls.
B.C.L.
Fag.
Hrs.
Tpts.
Tots.
Timpani

15

bb 1
Ob. 2
Tuba
△
Hp.
Cymb.
V.L.W.
V.
Vc.
Cb.

P.13
Fl
P.T. (Color)
Fl
Ob.
Cls.
B.C.L.
Fag.
Hrs.
Tots.
Timpani

Hand-copied by Bill Wimber

14

V.L.W.
Tuba
DRUMS
Hp.
Cymb.

V.
(?)
Vc.
Cb.

15

V.L.W.
Tuba
DRUMS
Hp.
Cymb.

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“Fast Rider” [Note: This is actually an extension of the Main Title, starting Section 21 thru 27. However, the Parts label them with fresh bars so that Bar 148 becomes Bar 1, and so forth]. *Ancora piu mosso* in 6/8 time. 39 bars. Key signature of G maj/E min (one sharp or F#). Located in the Marco Polo cd track # 11 starting at 2:12.

Bars 1-2 = G maj (G/B/D).

The flute plays Line 3 B rinforzando 8th note (followed by rests). Repeat in Bars 3, 5, 7 (I believe), 9, 11, and 13. The oboe plays the same pattern on Line 2 B. Maybe the initial note in Bar 1 was Bb, and the rest were Line 3 D (not exactly sure). Clarinets play Line 2 B 8th. After two 8th rests, they play *staccato sempre* Line 1 D down to B up to Eb 8ths (crossbeam connected) to (Bar 2) D-Bb-E to D-B-Eb 8ths. Violins play small octave G and Line 1 D/B 8ths. After a 16th rest, they play Line 1 D 16th to D 8th (both rinforzando) to D-B-Eb 8ths to (Bar 2) D-Bb-E to D-B-Eb 8ths (rinforzando on that last Eb 8th). Viole play G/D/B (b') 8ths. After a 16th rest, they play Line 1 D 16th to D 8th to next figure of D-B-Eb 8ths to (Bar 2) D-Bb-E to D-B-Eb (rinforzando on that last Eb 8th). VC play G/D/B (b) 8ths. After a 16th rest, they play small octave D 16th to D 8th to D-B-Eb 8ths to (Bar 2), see above for violins/viole.

Bar 3 = Bar 1. After an 8th and 16th rest, horns play small octave D and Line 1 D rinforzando 16th to D rinforzando 8ths (followed by a quarter and 8th rest). Repeat in Bar 5. Trumpet I plays Line 1 D rinforzando 8th (followed by rests). Repeat Bar 5.

Bar 4 = Bar 2, except that in the last triplet figure we find 8th notes D down to B up to G rinforzando 8th (instead of Eb).

Bar 5 = Bar 1.

Bar 6 = Bar 2.

Bars 7-8 = N/A.

Violins, viole and clarinets play Line 1 D down to B up to E 8ths (crossbeam connected) to D-B-G to (Bar 8) D-B-A to D-B-A# (rinforzando A#). VC play this pattern an octave lower.

Let's skip now to Bar 17 at 2:23 on the Morgan cd since the pattern changes here.

Bars 17-18 = E half-dim 7th (E/G/Bb/D).

The harp plays *sf* on Line 1 E/G/Bb/D sforzando marked (^ above notes) 8th notes followed by rests. Repeat next two bars. Violins/viole/celli play 16th notes, but once again we have the single crossbeam 8th note figures with each stem having the tiny horizontal bar (denoting that the 8th note is actually played twice as 16ths). The initial notes (combined strings) are that of the E half-dim 7th. So we find VC playing *sf* > < Line 1 E-E to Eb-Eb to D-D 16ths to next figure of middle C-C to D-D to D#-D#. Repeat next bar. Viole play Line 1 G-G to F#-F# to F-F to next figure of E-E to F-F to F#-F#. Repeat next bar. Violins bottom line (or maybe violins II) play Line 1 Bb-Bb to A-A to Ab-Ab to next figure of Gb-Gb to A-A to Ab-Ab. The top line (or perhaps violins I) play Line 2 D-D to C#-C# to C-C to next figure of Bb-Bb to C-C to C#-C#. Repeat next bar.

Muted trumpets/clarinets play Bb/D (d'') *sf* 8ths (followed by rests). Repeat next two bars.

Bars 19-20 = E half-dim 7th.

This time the strings play normally as 8th notes (not 16ths). We find VC playing *sf* > on both figures of Line 1 rinforzando E to D to C 8ths (repeat same bar and repeat next bar). Similarly, viole play two G-F-Eb 8th note figures (repeated next bar). Violins play Bb/D-Ab/C-G/Bb 8th figures (repeated next bar). After a quarter and 8th

(cont from page 1) (24)
 Fls. (T+P) (25)
 P.
 Fls.
 Ob.
 (16)
 BCL
 Foz. (Hand-copied by Bill Wriggle)
 Hes.
 (cont'd)
 Tp.
 w.p.d.
 Perc.
 Tuba
 (17) (11) Gc (21) (20) (22) Gc (25) (26)

(cont from page 2) (26)
 Fls. (Rebato Poco) (27)
 P. 4/4. (28)
 Fls. (29)
 Ob.
 (16)
 BCL
 Foz.
 Hes.
 Tp.
 Perc.
 Tuba
 (18) (19)

rest, flutes play Line 2 Bb/Line 3 D (d'') staccato 8ths (followed by two 8th rests) to (Bar 20) Bb/D staccato 8ths again (followed by two 8th rests) to Bb/D staccato 8ths again (followed by two 8th rests). Oboes play the same but an octave lower. Clarinets play the pattern on Line 1 G and Line 2 G staccato 8ths.

Bars 21-22 = G half-dim 7th (G/Bb/Db/F).

In the same pattern, strings again play 16th notes. VC play Line 1 GG to Gb-Gb to F-F to next figure of Eb-Eb to F-F to F#-F#. Repeat next bar. Viole play the pattern on Bb-A-Ab to Gb-Ab-A notes (each as two 16ths) while violins play Db/F to C/E to B/D# to next figure (as 16ths) A/C# to B/D# to C/E. Repeat next bar. The harp sounds the root G half-dim 7th chord (as 8th notes). Now *open* trumpets II-I play Db/F 8ths (followed by rests) while trumpets IV-III now join in (muted) on G/Bb 8ths. Repeat thru Bar 23. Clarinets are silent here.

Let's skip to the quick build-up of the climax (in Bar 31).

Bar 27 = Bb half-dim 7th (Bb/Db/Fb/Ab). [2:30]

I believe this is the tonality (at least played initially by the Bb trumpets and partially by the Bb clarinets). The woodwinds are clearly prominent playing the legato tremolos (notated as the fingered trem of the strings). So flute I is trem between dotted half note Line 2 G# to G dotted half note. Repeat next three bars. Flute II is trem between E-Eb, oboe I like flute I, oboe II like flute II. Clarinet I is trem fortissimo between Db-C and II on Bb-A. Trumpet I plays *fp* steady crescendo on 8th note figures Ab-G-Ab to G-Ab-G (repeated next three bars). Trumpet II plays that pattern on Fb-Eb-Fb to Eb-Fb-Eb. Trumpet II plays Db-C-Db and C-Db-C, while IV plays Bb-A-Bb to A-Bb-A.

In Bar 28, the bass clarinet/Fags/horns play *cres molto* on the same triplet 8ths played by the trumpets. In Bar 29, Pos join in on that pattern. In Bar 29, violins are fingered trem between Line 2 E/G# to Eb/G dotted half notes. Etc.

Bar 31 = F Dom 7th (F/A/C/Eb). *Allegro* in Cut time. Section 26. Key signature now of Bb maj/G min (two flats). [2:33.5]

Rinforzando single 8th notes are loudly played (followed by rests). Flutes/oboes play A/C (c'') 8ths. Clarinets play Line 2 C/Eb while the bass clarinet plays small octave F. Fags play small octave C/Eb 8ths. Horns play A/C/Eb/F 8ths. Etc.

Bars 32-34 = C half-dim 7th (C/Eb/Gb/Bb).

After a quarter rest, violins I are prominent playing *mp* middle C half note tied to C 16th, part of rising 16ths figure C-Db-Eb-F to stand alone Gb staccato 8th (followed by an 8th rest). Violins II play the pattern on Bb rinforzando quarter note tied to 16th, part of the Bb-Bb-Db-BB 16ths figure to Eb staccato 8th. Repeat next bar. After a quarter rest, clarinets play *p* decrescendo on Bb/C (c') rinforzando quarter notes tied to 16ths (followed by rests). Repeat next two bars. Fags play Eb/Gb notes in that pattern.

Bar 35 = Initially Eb maj (Eb/Gb/Bb). [2:39]

Strings now play "3" triplet 8th figures. Violins play Line 1 Bb down to D to Eb to next figure of F-Gb-A to Bb-F-Gb to A-Bb-D (d'). Viole play Line 1 Gb down to small octave A to Bb to Line 1 D-Eb-F to G-D-Eb to F-G-A. VC play Line 1 Eb down to small octave F to Gb to A-Bb-D (d') to Eb-A-Bb to Line 1 D-Eb-F. Oboes play Gb/Bb staccato 8th (followed by an 8th and quarter rest) to Gb/Bb 8ths again (followed by an 8th and quarter rest). Clarinet I plays Line 1 Eb 8ths in that pattern.

Bar 36 = Eb maj.

FAST RIVER (FAST RIDER) CAPTAIN BLOOD (TOP) 02 Knock on DOOR

Fls { b_b ↓ Obs { b_b ↓ Cls { b_b ↓ Brcl { Foss { Hns { Tp { 1 2 3 4

(Hand copied by Bill Weddell)

(35) (36) (37) (38) (39)

Fast ride p. 5 Fast ride

[27]

1 (bottom)

Posa

3

4

Tuba

(Hand-copied)

VLS

COL

V.

VC

CB

(35) (36) (37) (38) (39)

Knock on door

Violins I play “3” triplet 8ths Line 2 Eb down to Line 1 A to Bb to (now divisi) A/D to Bb/Eb to D/F 8ths, etc. etc.

Bar 37 = C half-dim 7th (C/Eb/Gb/Bb).

After a quarter rest, the violins play Line 3 Gb/Bb rinforzando quarter notes tied to descending 16th note figures. So Gb/Bb to F/Ab to Eb/Gb to C/F to next figure of Bb/Eb to Gb/Bb to Eb/Gb to Bb/Eb to (Bar 38) Line 1 Gb/Bb 8ths (followed by rests). Flutes play in the exact same manner, as well as the clarinets. Oboe I and viole (treble clef) play Line 2 Bb sforzando half note to Gb-Eb-Bb-Gb 16ths to (Bar 38) Eb 8th note. Etc.

Bars 38-39 = C half-dim 7th.

Clarinets/Fags/stopped horns/ play *fz* the combined C half-dim 7th half note tonality tied to whole notes in end Bar 39, held fermata and decrescendo. So clarinets play small octave Bb/Line 1 C (c’), Eb/Gb of the Fags, and horns play Eb/Gb/Bb/C. At the end of the cue in the movie, a knock on the door is heard.

End of cue.

Next in the image below is the end of cue [3]. The chord utilized is the A maj (A/C#/E) in a few inversions.

[3] C. 11.1 P. 3 Captain Blood
 (end) cue [3]

EH.
 Dr.
 Cl.
 Bass
 Fag.
 CF.
 (Handcopied by Bill Wright)

Hns. 10.7

Tpt. R continuo

Pcs

Tuba

VL

V

VC

CO

"CAPTAIN BLOOD"

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Below are images of my hand-copies of cue [30] "Duel." The key signature is Db maj (5 flats). Note the *ruvido* playing indication for the strings. It means "rough"! I believe I never saw that term used except here after all my research of film music since 1981 or 1982. Herrmann never used it, and I don't believe Steiner did either.

Cpt. Black
 30 A112 Deleted "DUEL"
 Fls come Piccolo
 Picc
 Ob
 Cls
 B.C.
 Fag
 Hand-copied
 Hns
 Tpts
 Pss

"Duel" [30]

Deleted
 (Deleted)
 Deleted
 Deleted
 Deleted
 (Deleted)

Hand-copied by Bill Wrobel

(1) (2) (3) (4) (5)

sands

Deleted
 (Deleted)

Duet (30) "Duet" Cpt. Blvd
 open A
 $\begin{array}{c} \text{A} \\ \text{A} \\ \text{A} \\ \text{A} \end{array}$
 play
 30 30 30 30
 Pos 1 2 3 4
 Tubg
 D
 S.D.
 Gong
 Cym
 Hp
 Piano
 Hand-copied
 ULS
 V
 VC
 (1) (2) (3) (4) (5)
 (6)

Initial version completed Monday October 14, 2002 at 9:16 pm PDT
Revised for Korngold Society Friday, June 08, 2012 at 4 pm PDT
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[Images and written material added Friday, January 22, 2016]

